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FREE

SEPTEMBER 18-24, 2015 | VOLUME 21 | NUMBER 04

ANARCHY IN THE OC | OCWEEKLY.COM

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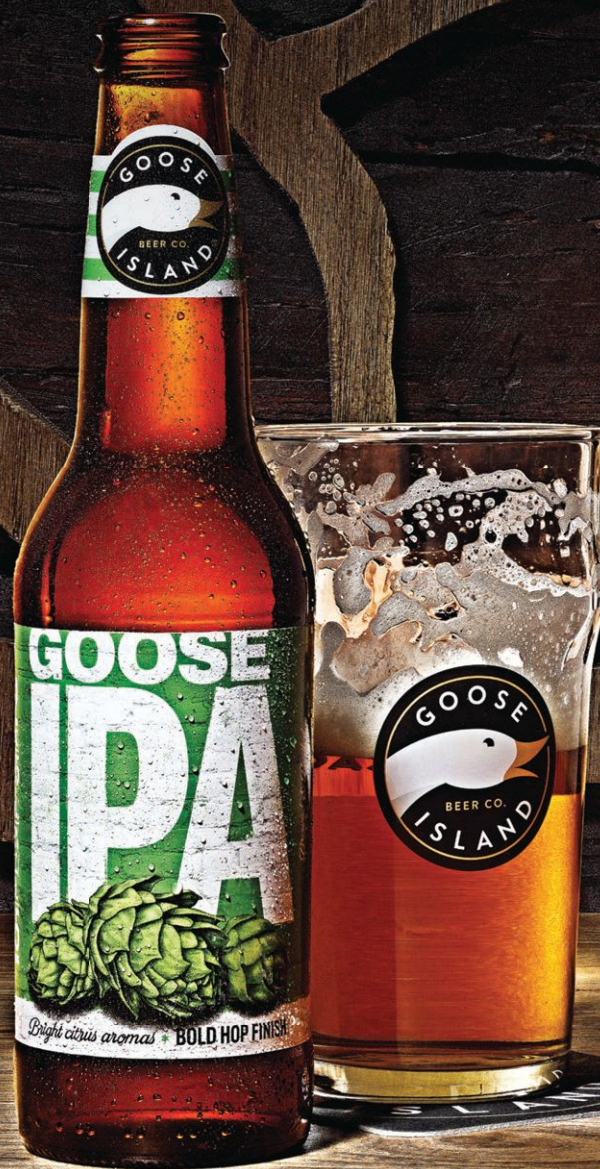
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Photo by John Gilhooly
 Design by Dustin Ames
 Model, H/MUA: Erin Micklow
 (@erin_micklow)

RED MEAT

peculiarity's prodigious punctilio

from the secret files of
Max cannon

I saw this one history show last night about China. Turns out that archaeologists dug up thousands of warriors made outta fired clay.



I ain't too worried about it, though.



I spent the whole day training my ceramic clown collection in hand-to-hand combat.



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Jane Doe Revisited

A sexual-assault survivor's memoir brings back one of OC law enforcement's darkest chapters

Most sexual-assault victims aren't thrust into a national spotlight for years, but that's what happened to San Bernardino County's Alisa Kaplan. In July 2002, Kaplan unwittingly caused panic among police. Officers came into possession of a shocking, 21-minute DVD made on a high-definition Sony camcorder. The contents appeared to be a snuff film involving the corpse of a 16-year-old girl

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»R. SCOTT
MOXLEY

and three, slightly older assailants committing felonies to a soundtrack of bass-heavy, gangsta rap.

In the early stages of a case that would eventually become known as the Haidl Gang Rape, cops discovered that Greg Haidl, the son of a wealthy Orange County assistant sheriff, and two pals, Kyle Nachreiner and Keith Spann, had filmed themselves plying Kaplan with alcohol and drugs inside Haidl's Corona del Mar garage/playroom. After their victim rapidly fell into a stupor and was unable to resist, the trio committed one of the most troubling, national-headline-grabbing youth crimes in Southern California history.

Kaplan awoke the next day in a car parked on a residential street. Her clothes were disheveled. Vomit laced her hair. She had no memory of what had happened the night before, and her crotch felt sore. Days later, police recovered the graphic video and arrived at her parents' home. Given the images, the officers wanted to know if she were alive.

That became the launch of Kaplan's new identity: "Jane Doe." Having covered the case extensively, I can attest that powerful law-enforcement sources sympathetic to the defendants coupled with outrageous defense tactics made her life a daily hell. A decade into the nightmare, Kaplan partially shed her anonymity when she gave the keynote address at a 2012 victims' rights rally on the steps of the Old Orange County Courthouse in Santa Ana (see "Meet Jane Doe," April 27, 2012). Though she didn't want her real name known at the time, she'd grown tired of considering herself a powerless victim.

Even then, however, Kaplan withheld the true extent of her traumatization and near-fatal undoing as she tried to use sex, booze, drugs and lies to escape her pain. In April of this year, she came clean with *Still Room for Hope*, a 279-page memoir published by FaithWords that should be required reading

for high-school and college students, as well as parents. She wrote it using her real name.

Thanks to the two trials it took to win convictions against Haidl, Nachreiner and Spann, we largely know how the story began. Kaplan—a straight-A student, color-guard captain and star athlete with a secret wild side—told her parents she would spend the night with a classmate. Instead, she drove to Orange County around midnight to attend Haidl's small party. After giving her stimulants, the drunk, male trio waited for her to fall into a "rag doll" state, stripped her, used her for intercourse and oral sex, tossed her body on a pool table, and explored their warped imaginations, filming a majority of their acts.

After the defendants' arrests, national TV networks swooped in and mainstream-media columnists largely mirrored the spin of a publicist hired by Assistant Sheriff Don Haidl: the incident was nothing more than a minor he-said, she-said dispute. At worst, wrist-slaps were in order for everyone involved, they lamely argued. But the case created a potentially huge educational moment, especially for hormone-loaded males who don't know that in California, you can't have sex with a person who is unable to give consent throughout the episode, and you can't use your own intoxication as a legally viable excuse.

There's much more than a cautionary tale to Kaplan's experiences. As I've previously reported, the defense (funded with several million dollars, two dozen lawyers and a retired supervisory FBI agent) targeted her in a high-pressure campaign designed to force her to sabotage the prosecution by refusing to cooperate. For example, an inflammatory flier using Kaplan's full name—it's a huge no-no to publish a rape victim's name without consent—was distributed at businesses and residences in her neighborhood, urging people with unflattering dirt to call a phone number tied to Haidl's mother, according to court records.

The memoir, however, offers previously unknown, chilling stories about her life during the first trial phase, which ended in a deadlock, and the second one in 2006, which resulted in six-year prison terms for the unapologetic defendants. For example, early on in the case, her car became her sanctuary. She liked to drive around alone, playing music and, at least temporarily, forgetting her situation. One day, unknown vehicles began parking near her house for hours at a time, a scenario that repeated itself. People began digging through her trash. Scary, personalized mail arrived, and terse characters called with barely veiled intimidation tactics designed to let her



ALISA KAPLAN: AN
INSPIRING SURVIVOR

JOHN GILHOOLEY

know she was under surveillance. One day, she was driving when she noticed a maroon Volvo following her.

"The man inside was driving very aggressively, tailgating me so closely I felt sure he was about to slam into my car," she wrote in her memoir. "Then he pulled up next to me at a light and started photographing me with a large, official-looking camera, like the paparazzi that had chased Princess Diana to her death. I was terrified. I tried to get away from him, but no matter how fast I drove or how quickly I turned, he was always right behind me."

Kaplan called her mother, who told her to drive to a police station, but she made a wrong turn down a dead-end street. "The guy in the Volvo followed me, blocking me in so I couldn't get out," she wrote. "Then he was out of the car, running toward me with the camera up and flashing, shooting picture after picture of me trapped in my car, powerless to do anything but scream in fear and outrage."

It got much worse. Yet Kaplan's tale is a story of recovered religious faith, as well as of unsung heroes showing extraordinary kindness, particularly OC victims' advocate Shirley Mangio, who has retired, and OC district attorney chief of staff Susan Kang Schroeder. Sadly, some parents abandon their kids during difficult times, but

Kaplan's mother and father, Rick and Lyn, remained steadfast. The book describes what they had to endure and how they reacted with remarkable compassion and endurance. For example, when his daughter was at her worst—caught abusing methamphetamine at the age of 19 to escape the then-3-year-old sexual assault, her terrified father, a gruff ex-cop gangsters wouldn't want to piss off in an alley, sent a tender note.

"When the going gets tough, your friends get going—in different directions, that is," he wrote. "But your family comes running to your side, with love and support. . . . Put faith in our love for you. And if you should fall back again, have faith in knowing we will be there to pick you up, brush you off, and start again, as we have so many times in your life."

Writing the memoir also aided her recovery. Though she feels blessed, Kaplan admits she still has "good days and bad days." She is an involuntary expert on a noble mission as a state-certified counselor helping other rape survivors.

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ask a mexican!»



DEAR MEXICAN: I'm tired of debating these pasty whitebreads that the Camino Real has seen people back and forth across the border for more than 500 years. A fence is redundant, and people will always be crossing our southern border. The whitebreads insist that the wall can end this traffic; I don't think so. What is your thought on the history of the Camino Real?

Blanco Beaner

DEAR GABACHO: Which Camino Real are we talking about? The one that connected California's missions and was romanticized by *gabachos*? The one that connected Texas' missions? El Camino Real de Tierra Adentro, which went from Mexico City to Santa Fe? Or El Camino Real, the *chingón* Fullerton eatery that's the favorite Mexican restaurant of Los Angeles Lakers superstar Kobe Bryant? All of them reflect the same idea you allude to: that *la frontera* has had humans going back and forth for centuries, if not millennia, and that trying to seal off the border for good is as futile an endeavor as getting Donald Trump's mouth to not spew *caca*.

DEAR MEXICAN: I was in San Diego recently, renting a car, when I mentioned I might be taking it down to Tijuana for the day. The nice man behind the counter asked me if I wanted to buy Mexican insurance. I thought that was a great idea. Do you know if it's available here? I'm sure I would feel a lot safer driving around the streets of Denver with that policy in my glove box!

Chubby Chubbys Champ

DEAR GABACHO: You know, I was going to answer your question honestly—of course you can't get Mexican insurance to cover you in the

» GUSTAVO ARELLANO

United States; it's called Mexican insurance for a reason. And Mexican insurance really isn't necessary in Mexico if you have a \$50 bill on you to pay off a cop—but now I'm thinking you're just fucking with me. So may Peyton Manning choke again this season as punishment for your *pendejadas*.

DEAR MEXICAN: I think, by law, all al pastor should be made traditionally: on a spit topped with a fresh pineapple. Agreed?
Su Amigo, Otro Idiota con las Mejores Intenciones

DEAR FRIEND, ANOTHER IDIOT WITH THE BEST INTENTIONS: Yes and no. The Mexican personally thinks al pastor—the Mexican meat that involves packing together chunks of marinated pork on a spit, slowly roasting it for hours, then shaving off slices as needed—tastes best when topped with a pineapple, the better to have *jugo de piña* seep into the *trompo*. But be careful when you talk about traditions and Mexican foods. As seemingly all hipsters found out this year after NPR and leeches—sorry, I meant millennial publications—did stories about al pastor's origins, the tradition owes nothing to Mexico: It's based on the shawarmas that Middle Eastern immigrants brought to central Mexico in the 1930s. All Mexicans did was substitute *puerco* for the original beef and lamb. And the original al pastor didn't have pineapple—that's a more recent addition dating back no more than 30 years, if that. The only Mexican-food law that should be enacted is a ban on anyone thinking celebrity chef Rick Bayless is an authority on anything other than his pocketbook.

ASK THE MEXICAN

at themexican@askamexican.net, be his fan on Facebook, follow him on Twitter, or ask him a video question at youtube.com/askamexicano!

HeyYou!

» ANONYMOUS

Exit Strategy

You stumbled up to my friend and I while we were having a quiet drink at the Velvet Lounge and asked if you could sit with us. You were wasted, your phone was almost dead, and you were waiting to get picked up. We sat you down, took away your vodka drink, and got you some water while you stayed just this side of consciousness for an hour or so. You were kind of annoying but harmless. Kudos for having a safe escape plan arranged in advance, though,

and kudos to your awesome friends (one of whom was named Santiago) for coming to get both you and your car. Maybe, next time, don't do the drag brunch *and* the Orange International Street Fair in one day.



BOB AUL

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to “Hey, You!” c/o *OC Weekly*, 2975 Red Hill Ave., Ste. 150, Costa Mesa, CA 92626, or email us at letters@ocweekly.com.

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If you lived in or were located in California and called Priority Club® Rewards or any of IHG's hotel brands you could receive money from a Class Action Settlement

A proposed \$11,700,000 class action settlement has been reached in a lawsuit called *McCabe, Simpson & Sarabia v. Six Continents Hotels, Inc.*, USDC ND CA Case No. 12-cv-04818-NC. The lawsuit claims that Six Continents Hotels, Inc. recorded and monitored telephone calls of persons calling toll-free reservations and customer-service lines while residing or located in California without telling callers that the calls may be recorded and monitored allegedly in violation of California law. Six Continents Hotels, Inc. has denied the claims. Nonetheless, Six Continents, Hotels, Inc. and the Class Representatives have agreed to settle the dispute to avoid the uncertainty and costs of litigation. The \$11,700,000 settlement fund will pay eligible claims, notice and administration costs, attorneys' fees and expenses, and named plaintiffs' service awards.

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What are my legal rights?

To receive a settlement payment, eligible class members must submit a claim. **It is expected that eligible class members who submit a timely and valid Claim Form will receive at least \$100.** The amount of each individual settlement payment will depend on the total number of claims filed. Regardless of the claims rate, the payment to any individual class member will not exceed \$5,000.

Whether or not you submit a claim, if the Court approves the settlement, you will be bound by all of the Court's orders. This means you will not be able to make any claims against Six Continents Hotels, Inc. or affiliated entities covered by the settlement.

If you wish to submit a claim, visit www.HotelCallRecordingSettlement.com or contact the Claims Administrator at 1-888-972-6585 to get a Claim Form. The deadline to submit claims is **December 13, 2015.**

If you do not wish to be a member of the settlement class, you must submit a letter to the Claims Administrator at the address below postmarked by **December 13, 2015.** You may request to opt-out or be excluded from the settlement. If you opt-out you cannot submit a claim form. Visit the settlement website for more information.

If you wish to object to the settlement, you must do so by submitting your objection to the Court in person or writing postmarked by **December 13, 2015.** Visit the settlement website for more information.

A final hearing will be held on February 3, 2016 at 1:00 p.m. in the San Francisco Courthouse, to determine the fairness, reasonableness and adequacy of the proposed settlement and to award attorneys' fees and costs and plaintiffs' service awards. The motion for attorneys' fees and costs and plaintiffs' service awards will be posted on the settlement website after they are filed. You may attend the hearing, but you do not have to.

This is only a summary. For detailed information including, the full text of the Settlement Agreement, the Class Notice and the Claim Form, visit www.HotelCallRecordingSettlement.com, call 1-888-972-6585, or write to the Settlement Administrator at: McCabe v. International Hotels Group, c/o Heffler Claims Group, P.O. Box 1040, Philadelphia, PA 19105-1040.

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MAIDENS OF THE MOSHPIIT

A FEMINIST HISTORY OF ORANGE COUNTY PUNK

BY CANDACE HANSEN

Punk-rock goddess Angela Adams-LaBounty is sitting in a Huntington Beach Starbucks and reminiscing about violence, teen angst and sweat-drenched bodies flying through the air at Costa Mesa's legendary the Cuckoo's Nest. The 49-year-old hairdresser's phone bleeps and blinks; when she looks down, she breaks into laughter. "It's my punk boyfriend from high school—the one I lost my virginity to!" Her interviewer laughs and reassures her this info will be off the record. Adams-LaBounty sternly replies, "ON THE RECORD! My choice. His \$19 motel in Stanton!"

Soon, the conversation returns to the origins of Orange County's punk scene. In the late 1970s through the '80s, bands such as the Adolescents, TSOL, the Vandals and others were gaining prominence on the national landscape as hardcore began to overpower the original artsy wave of punk. "There was a freedom in knowing that nobody was watching you or cared what you were doing," says Adams-LaBounty.

The impact of women and queer people on SoCal's art and punk scene has been little documented over the past four decades. While TSOL's Jack Grisham wore women's clothes and screamed about wanting to "fuck the dead," Mnemonic Devices front woman Ann De Jarnett experimented with androgyny while shredding on an electric violin and singing thoughtful, poetic lyrics. In the late 1980s, female-fronted peace-punk band Media

Children played underground shows promoting human rights. In the 1990s, a number of Riot Grrrl chapters sprung up throughout the county, creating pockets of female-led, musically charged activism, including a Riot Grrrl conference and SoapboxXX, a black feminist-led group that sought to create more female artists by teaching girls to form bands in Santa Ana—two years before the Rock 'n' Roll Camp for Girls opened in Portland, Oregon.

"We would all get up at 4:30 in the morning and pick one another up in our shitty Pintos and go to the beach, smoking clove cigarettes and pegging our pants on the beach sand," recalls Adams-LaBounty of Huntington Beach's surf-punk scene, circa the 1970s. "I didn't at the time think it was weird that I wasn't knee riding with the dudes; [women] just naturally, sadly, put ourselves in less of an experience." Sexism existed and informed girls' ambitions and limitations. "I would sometimes borrow fins and be on the outside going alongside the guys, but it was heavy out there—the ocean was heavy; the guys were fucking insane," she says. "There would be no other women out there, so I didn't do that a lot."

When Adams-LaBounty attended Fountain Valley High School from 1979 to 1983, she says, there was a diverse scene in which everyone was welcome. She remembers dancing with her gay brother to punk records at the now-defunct gay club DOK West on Garden Grove Boulevard. "Nina Hagen and all this weird European stuff would be blasting, but they'd slide in the Minutemen!" she says. "There was always this underpinning that punk was really liberal; it was gay and straight, and you could be exploring."

» CONTINUED ON PAGE 10

MAIDENS OF THE MOSHPIT

FROM PAGE 9

Fullerton's the Omlits and Several Pamelas featured women and queer artists. Both were headed by eccentric gay vocalist and artist Robert Logan (a.k.a. Robert Omlit), who made synth-infused queer punk à la the Screamers from the legendary Fullerton apartment the Black Hole. Logan's solo material grappled with gay identity in conservative Orange County, working through it with anger and humor as exemplified in his mid-1980s tape *Gay Is OK!*, which featured a song about having a conversation



LINNEA AHMS

TOM BACKER

with Darby Crash via a Ouija board. Huntington Beach's Mnemonic Devices were a dark punk band that included women; they played packed shows in Los Angeles and Orange County. Multi-instrumentalist Linnea Ahms fell in love with music as a 9-year-old girl in Huntington Beach, lip-synching to Monkees songs with her sisters from behind a drum set cobbled together from cardboard boxes and her mother's Bundt pans. While working at Licorice Pizza, Ahms discovered punk rock. She picked up acoustic guitar, and later—inspired by Roxy Music, David Bowie, the Stooges and Captain Beefheart—she got “hooked on the saxophone.” She started as a sax player with Mnemonic Devices, switching to bassist after the group lost theirs.



ANN DE JARNETT

TOM BACKER

ANGELA ADAMS-LABOUNTY



JOHN GILHOOLEY

“I fell in love with bass because I can fill that perfect pocket between the melody and rhythm and magically bring them together,” gushes Ahms, who’s performed with bands such as Mnemonic Devices, the Crowd, Babylonian Tiles, the Dead Sea Squirrels and others.

Fellow Mnemonic Devices member De Jarnett started playing piano at the age of 5, with her mother as her teacher. The Seal Beach native learned violin in second grade, joined the school orchestra, as well as an all-girls glee club, eventually picking up the mandolin and guitar. At 14, De Jarnett joined the all-female band Estrella, performing at friends’ houses but never a club. After a few years in the Golden West College Rock Ensemble program, 19-year-old De Jarnett auditioned for Mnemonic Devices and got the gig. The band appeared at legendary local spots such as the Cuckoo’s Nest and the Golden Bear, as well as LA’s Madame Wong’s with bands including X, Violent Femmes, the Go-Go’s, Lords of the New Church, Suburban Lawns and TSOL. They even headlined Estancia High School’s prom and Esther Wong’s (owner of Madame Wong’s) daughter’s birthday party.

“I was drawn to the energy, rebelliousness and angst of punk,” says De Jarnett. “It was very exciting to be in a band at that time. There was a feeling that anything could happen and that the music mattered.”

Ahms concurs. “Being an individual in Orange County was important because everything was so cookie-cutter,” she says. “It was a way to express yourself and not have to be ‘perfect.’ You could just be yourself.”

Female musicians faced adversity in the scene, sometimes from members of their own bands. “During a show at the Cuckoo’s Nest,” Ahms says, “a member from one of my early bands went to the mic after our first song and said, ‘Not bad for a girl, huh?’” With another of her bands, she recalls, as she finished recording her bass line, one of the guitarists said, “Good job,” then reached around her back and snapped her bra. “I actually slapped

him in the face for doing that,” she says. “At times, I didn’t take [sexist] comments well, but I would just shake it off and kept doing what I loved to do.”

For De Jarnett, music was always a form of cathartic self-expression. “Being a punk female, I felt like I needed to put on a tough exterior,” she says. “There was violence in the hardcore scene; the moshpit was a dangerous place where you could get beat up. There [were] references to neo-Nazism, which I really hated and wanted no part of.”

Not all female musicians of the time had the opportunity to play outside their bedrooms. In the early 1980s, Mission Viejo native Chelsea Starr played guitar in bands that never made it outside their friends’ living rooms. “In 1983, you couldn’t get guys to let you in the band, and there weren’t enough girls to make your own band, so you were locked out,” she says.

The only reason Starr was finally allowed into a guy band, she says, was because she agreed to play bass. “You had to accept that you were going to play the instrument that was needed, not the instrument that you wanted because [women] were so low status that you had to take what you

could get.” So she started her own band, Vegax, in Kansas City in 1984; when she returned to Orange County in the 1990s, it was to publish her Ph.D. dissertation on Riot Grrrls at UC Irvine.

As hardcore took over, the punk scene became a different environment. “The women in the movement had to really want it,” says Adams-LaBounty. “We just had to constantly buck up against people trying to marginalize us; I started to feel threatened.”

In the midst of Orange County’s violence-heavy hardcore era and increased policing, female-inclusive bands such as Resist and Exist and Media Children began to bring to the scene their fast angry music about social issues. Stacy Russo became politicized through punk bands such as Conflict, MDC and Bad Religion; she ran the social-justice-based zine *Anti-Establishment*, which featured political content, band interviews and information about animal rights. “There was a huge network of people from around the world who would contribute,” she says. “We would advertise in *Maximum Rock’n’Roll* and *Flipside*.”

Russo recalls the violence and tension within the scene in the mid- and late ’80s because of punk gangs and constant phys-

» CONTINUED ON PAGE 12



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STACY RUSSO NOW, AND AT 16 (LEFT)

JOHN GILHOOLEY

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MAIDENS OF THE MOSHPIT

FROM PAGE 10

ical altercations, plus “Fullerton Police Department, Huntington Beach [and] Anaheim riot cops showing up to shows.”

Despite the violence, Russo says, the energy and music of the time were intoxicating.

“You had to be tough to go in there because it could be pretty scary,” she recalls of punk shows at houses, Hart Park in Orange and short-lived clubs. “People threw shit at you from cars; the police were always pulling you over. At a GBH

show, Fullerton police made us lay on the sidewalk, and [they] had their guns drawn. I know it was because we looked a certain way. Punks were outside normal culture to such an extent that people hated [us]!”

In the 1990s, the county’s punk scene



ALEXANDRIA SCOTT

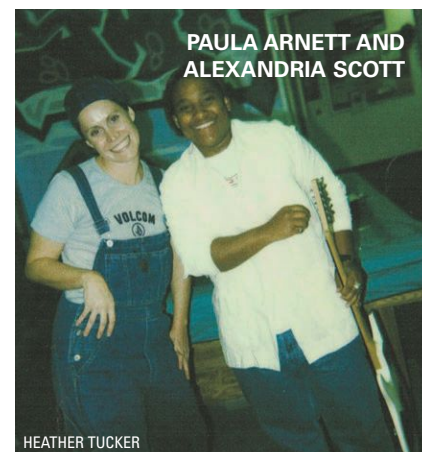
splintered. While politically awakened punks continued to perform in bands, create zines and organize events, Koo’s Café and Riot Grrrl collectives created new spaces for expression, radical thought and conversation. Then third-wave ska took the county by storm, replacing violence and aggression with horns, two-tone skanking and Gwen fever.

Amy Yao, member of the all-Asian-female band Emily’s Sassy Lime, experienced the first incarnation of Riot Grrrl in Orange County in 1992. The group regularly met at UC Irvine and Tully’s Coffee in the Irvine Marketplace to discuss race and gender topics; they attended shows such as Bikini Kill at UCI and events at the Huntington Beach Library. “There was a lot of conversation, even at shows,” she says. “The line between dorky and cool was thin and porous.”

The second wave of Riot Grrrl in Orange County started in 1996. Koo’s Café, a Santa Ana space known for activism and punk rock, served as the headquarters for OC’s Food Not Bombs chapter and ground zero for the 1996 All Power to the People Gathering against police brutality, voter apathy, racism and Proposition 187. In 1997, Koo’s hosted Girl Empowerment Day, an Orange County Riot Grrrl conference that featured bands and workshops.

Alexandria Scott traveled frequently up the coast for shows and festivals during the 1990s, but she felt disconnected from the Riot Grrrl scene at home in Orange County. “When I was at UCI, Bikini Kill played, and I had no idea. I had no clue that Bikini Kill was on my campus,” says the Virgin Megastore employee and guitar player. “I just wasn’t connected.”

After Scott attended the first Ladyfest in Olympia, Washington, in 2000, she realized just how boring Orange County was for her. She turned to online message boards to find like-minded people who could share experiences and play music together. From that, she founded Soapbox, a DIY punk feminist organization devoted to encouraging girl bands and musicians. The movement started in Scott’s garage, then moved to Koo’s Café and eventually to the Garden Grove Youth Drop-In Center at the request of Grrl Fair founder Paula Arnett. Each workshop focused on teaching girls and women how to play instruments; some were mellow, and some were packed with girls ready



PAULA ARNETT AND ALEXANDRIA SCOTT

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Another important institution of Orange County feminist punk history was born at this time: the aforementioned Grrl Fair. First organized by Arnett in 2001, the all-female music-and-workshop fest

» CONTINUED ON PAGE 14



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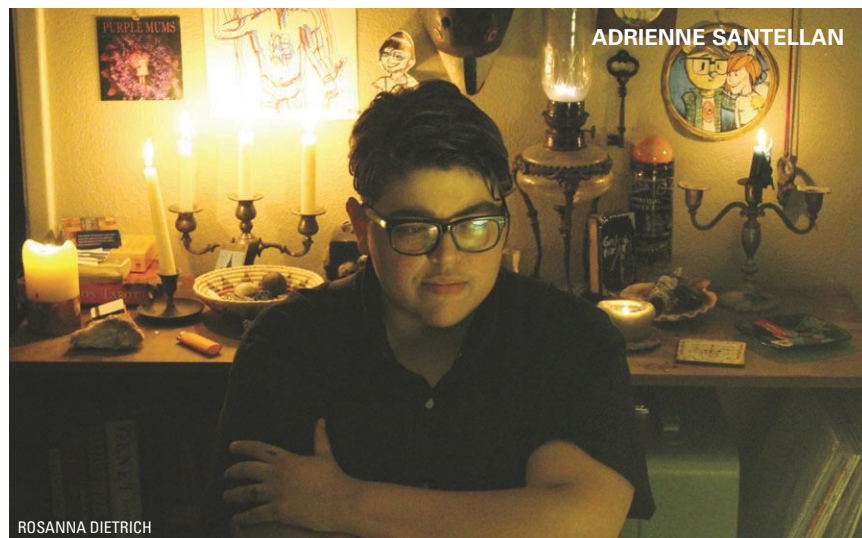
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FROM PAGE 14

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drums through our angsty anti-racist set, I ducked to avoid shoes and bottles aimed for my head. A couple of weeks ago at Burger a Go-Go, Burger Records' annual festival dedicated to female-fronted bands, I saw Bikini Kill front woman Kathleen Hanna (now fronting the Julie Ruin) take that same stage, a moment I dreamed of as a teen punk in Orange County.

The band asked if any Rock Camp for Girls family were present. At that moment, I felt seen. During their show, they performed the snarky tune "South Coast Plaza," which reminded me that even as a veteran punk rocker, I am in Orange County, a place that's still writ-

ten off as a suburban wasteland. The last verse, "I'll never fucking go back to Orange County," echoed in my mind; it's not the first time I'd heard such a statement, but I rarely let it get to me anymore, even from a band I respect.

Contrary to what people believe, women and queer punks and riot grrrls existed and organized in Orange County. They had to bite, scratch and claw to carve out a space for themselves amid conservative values, consumer culture, racism, lonely bedrooms, homophobia and violent punk clubs. The fruits of feminist punk history are all around us.

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Dapper Day at Disneyland, 1313 Disneyland Dr., Anaheim, (714) 781-4565; dapperday.com. Noon. Visit the website for details on regular park admission and expo and after-party tickets. —AIMEE MURILLO

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[BURLESQUE]

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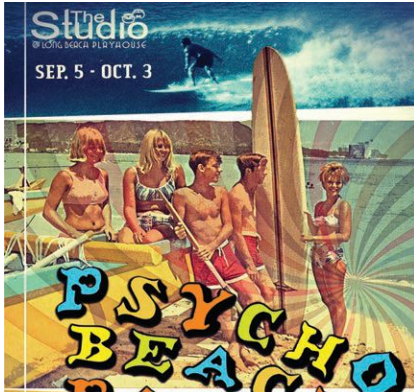


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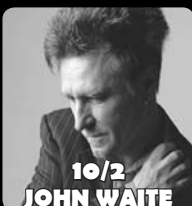
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ZELLA DAY SEPTEMBER 28 WITH HAWAII	CIMORELLI SEPTEMBER 29	TOVE LO OUTEN THE CLOUDS TOUR TUESDAY, SEPTEMBER 29 WITH ERIC HASSLE	BEST COAST SEPT 30
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wed/09/23

[FILM]

DAMN HIPPIES!

Easy Rider

When I think about the movie *Easy Rider*, I think about talking to the Minutemen's Mike Watt about James Joyce's *Ulysses* and Jack Kerouac's *On the Road*. "The words were the same, but I had changed," he told me. "It seemed sadder." And in a way, that's how it is with *Easy Rider*, too, which now seems to me less an exploration of freedom and its costs and more the story of two guys who run as far as they can but never make good their escape. (Or as Peter Fonda says himself, "We blew it.") That power to change and yet stay the same is the mark of a true classic, as well as a testament to director/star Dennis Hopper, a true LA hipster (back when that was an honorific) who spent his whole life in pursuit of his own crazy vision. This screening is part of a Hopper tribute week that also features the wild-man-of-the-people Hopper documentary *The American Dreamer*—ride on out for that one, too.

Easy Rider at the Frida Cinema, 305 E. Fourth St., Santa Ana; thefridacinema.org. 8 p.m. \$8-\$10. —CHRIS ZIEGLER

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[CONCERT]

Waiting for This Moment

Silversun Pickups

Silver Lake's Silversun Pickups are known for the heavy rotation of their songs "Lazy Eye" and "Panic Switch" on rock radio, but this seminal group were at the vanguard of early '00s indie rock with their heavy shoegaze-influenced, electronic-laced rock. For today's intimate show at Fingerprints Records, the group disavow electronic instruments for a stripped-down acoustic set. In anticipation of their upcoming *Better Nature*, the band revisit older hits and new favorites at this rare performance.

Silversun Pickups at Fingerprints Records, 420 E. Fourth St., Long Beach, (562) 433-4996; fingerprintsrecords.com. 7 p.m. Attendance guaranteed with album pre-order. —AIMEE MURILLO

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thu/09/24

[DANCE]

Everybody Loves Raymonda

Raymonda

In the Russian ballet *Raymonda*, the romance, grandeur and ceremony take place in medieval Hungary. Countess Raymonda is conflicted by her surreal dreams about Abderakhman, a Saracen warrior who has fallen in love with her, while she waits for her husband-to-be Jean de Brienne to return home from battle. This classic love triangle is known to be the "last grand 19th-century ballet" and is still performed by the original dance company for whom it was made, the Mariinsky Ballet. This splendid piece of theater is in Orange County for one weekend only, kicking off the Segerstrom Center for the Arts' 2015 fall season of dance.

Raymonda at Segerstrom Hall, 600 Town Center Dr., Costa Mesa, (714) 556-2787; www.scfta.org. 7:30 p.m. \$29-\$159. —AIMEE MURILLO

[ART]

NOT IN KANSAS ANYMORE

'Somewhere Over El Arco Iris'

Latinos have always been at the forefront of documenting the space they inhabit, whether it be through plays, art, writing or music. At the Museum of Latin American Art's "Somewhere Over El Arco Iris" exhibition, you can observe the ways in which these artists utilized painting, mixed media, photography, illustrations and street art to examine their surroundings. Examine works from pioneers such as Gronk, Yolanda González, John Valadez and Patssi Valdez, as well as contemporary artists including Shizu Saldamando, Man One and Jaime "Germs" Zacarias. Consider it an archive of self-expression in Southern California over a 40-year span.

"Somewhere Over El Arco Iris: Chicano Landscapes" at Museum of Latin American Art, 628 Alamos Ave., Long Beach, (562) 437-1689; molaa.org. 11 a.m. Through Nov. 15. \$6-\$9. —AIMEE MURILLO

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DUSTIN AMES

Ham Session

Sessions West Coast Deli's classed-up sandwiches come to Huntington Beach

BY EDWIN GOEI

The sandwiches at Sessions West Coast Deli aren't just sandwiches. They're the kind on which the kitchen slather aioli, not mayo, and the thousand island is called a *million* island because, you know, it's better. Of course, these not-just-sandwiches are also made with bread from Dean Kim's OC Baking Co., arguably the contract baker of choice for when a new premium sandwich shop such as Sessions wants to stick out amongst the recent crop of premium sandwich shops. These days, this league has a lot of players, including the Trough, Bronx Sandwich and Mendocino Farms—places where the ingredients are pedigreed and a sandwich can cost up to and including \$12.

Sessions West Coast Deli's first location opened in spring 2014; it was in a concrete building that resembles a World War II bunker, situated a few blocks from Newport Pier, with surfer bros behind the counter. It immediately became beloved for sandwiches such as the Meddock Melee, a shot put-shaped squaw loaf crammed with layers of turkey, jalapeño jack and sprouts. Since it's taller than it is wide, the sandwich could dislocate your jaw if you tried to fit the entire thing in your mouth. And when you press it down to manage its height, you inadvertently squeeze the homemade guacamole out the sides. The few cherry peppers, onions and tomato lubed with the house-made adobo buttermilk dressing also slip out. Pretty soon, you're picking up what the sandwich jettisoned with your guac-and-sauce-covered fingers.

But that's okay. You knew it was going to be this kind of sandwich. Sessions' creations aren't meant to be eaten at your

desk with a bag of Lays. When you're at the Newport Beach branch or the Sessions that just opened in a prime PCH spot with a view of the Huntington Beach pier, you're in shorts and about to do something sun-, surf- or sand-related. These are sandwiches best eaten when you have an afternoon to commit to their digestion.

You especially want Sessions' version of a Cubano, a wall of meat so brick-dense and thick it nearly justifies its \$12 cost. It's pressed properly, with the carnitas-style pulled pork compacted so tightly inside the ciabatta roll that its molecules seem to fuse with the smoked ham. And since the sandwich is as big as Shaquille O'Neal's shoe, it's enough for two people—easily twice the size of a typical Cubano. Atypical for the sandwich is the Southern chow-chow, a relish subbing in for yellow mustard that, together with the pickled cherry peppers and house-made pickles, builds to a combined tanginess that answers to the richness and quantity of pork.

A few of Sessions' sandwiches are just as tangy, but some are excessive. The bánh mì-like Gangnam Style—a Korean-inspired meatball with an acidic, tomato-based “Korean marinara”—is packed to the edges of its French loaf with pickled carrots, pickled jalapeños and soy-sesame slaw, all of the sourness building to more sourness. The better meatball sandwich is the Italian version, which has the same pork-and-beef mix, but it's simmered in a pinkish sweet pepper marinara, gilded with smoked provolone and tucked into a ciabatta with wild baby arugula. It may be the first time you've had an Italian meatball sub with any sort of greenery involved, but it works remarkably well against the sweetness of the sauce.

The cheapest sandwiches on the menu exist on the breakfast (served all day!) side. And the best of those might be the Wake & Bake, which is somewhere between an Egg McMuffin and a Breakfast Jack, with either bacon or sausage. It uses a fried-egg template nearly identical to the one at McDonald's and a brioche that ends up tasting not unlike a burger bun. Do the add-ons of jalapeño jack, jalapeños and guacamole make it worth the \$6.25 sticker price? That depends on whether you think the grilled cheese made with Muenster, shaved Parmesan, and a spinach-and-artichoke spread that dribbles out the side is worth \$6.75. And that's not counting the bowl of made-on-site tomato soup you have to order separately, without which the grilled cheese isn't complete.

You also need to go with something fancier than ordinary chips as a side. A good choice is the Shaka Spuds, upgraded chips served on a baking sheet, consisting of both kettle-style and waffle-cut, everything sprinkled with fried herbs and shaved Parmesan. There is a slew of salads offered, including an obligatory Chinese chicken that's reportedly the most popular with a chile-inflected vinaigrette and shredded chicken. But of the few people ambling into the Surf City branch who didn't ignore the “Restroom for Customers Only” sign, no one ordered the salad. As it is, the Huntington Beach branch is almost always dead despite the constant foot traffic. Do the tourist hordes know aioli from mayo?

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Ramen Respectability

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Costa Mesa is the undisputed capital of ramen in Orange County, a place that's to the Japanese soup what SanTana is to the taco or Westminster is to pho. Following behind is—of all cities—Stan-
ton (due to its long-standing Japanese-American community—Gomen me!), then Fountain Valley (all about Shin-Sen-Gumi) and Tustin. But an unlikely 'burb is now getting some ramen respectability: Fullerton, a town better known, foodwise, for its downtown New American joints and Korean spots than anything Japanese.

Over the past couple of years, however, Japanese eateries beyond Chomp Sushi have popped up around the downtown area and near Cal State Fullerton. Mr. Katsu opened up in 2015; earlier, Honda-Ya set up shop down the street. Shabu-shabu has been a mainstay of DTF since forever, and the outrageously named What's Up Men packs in Titans of all ethnicities during the school year. And perhaps the best new-wave Japanese restaurant of them all is also the most traditional: Kopan Ramen, a wonderfully simplistic ramen house.

The choices are stark: ramen, big or small, with either pork belly, chicken, fatty pork or the vegetarian option. Tell the server your spice level (the extra spicy is just that), ask for a couple of accouterments (in: gobs of garlic paste; out: a side of pickled red ginger, which is fine for sushi but fucks up the saltiness), and the bowl comes out within minutes. Oh, there are the other small plates typical of an izakaya—soft-shell crab, a yummy bulgogi roll and ferocious kimchi—but all you need is that ramen. The broth is like drinking warm, savory milk—so comforting and decadent!

Get the pork belly, and you can literally slurp chunks of flesh off your chopsticks. It's a ramen worthy of a Mitsuwva stall, as well as one that can pull people into downtown at all hours to either get ready for a night of drinking or to finish off a night of said drinking.

Why the Fullerton Japanese explosion? Not sure—few other expat businesses have opened up. But it's a welcome development in a city usually overshadowed by its stupid cops. Salvation via ramen? Sure!

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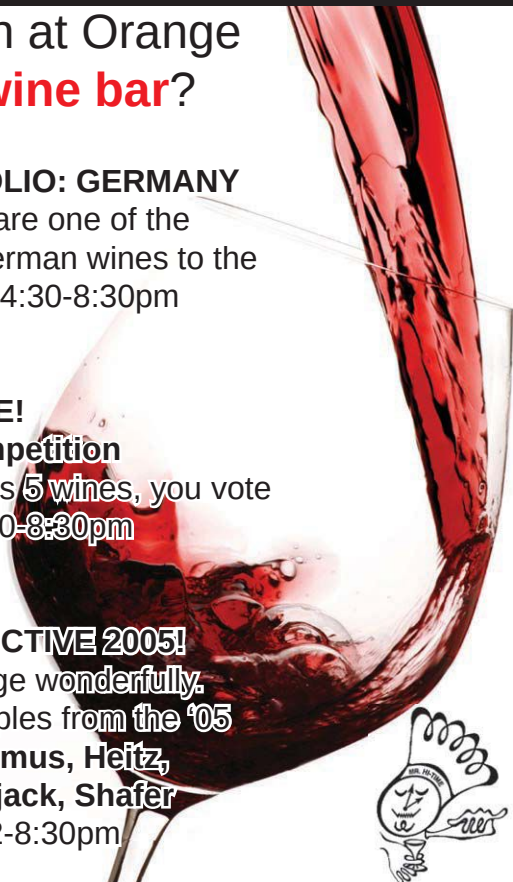
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SPICY SKEWERS

KRISTINE HOANG

Spice Me!

Chicken wasabi yakitori at Kappo Honda

It's no coincidence Honda-Ya and Kappo Honda share a word. The two are part of the same local Japanese-cuisine chain serving small dishes, from yellowtail with jalapeños to bacon-wrapped asparagus. Of all the things you could order from Kappo Honda's menu (and there's a lot), most people focus on the yakitori menu/scroll, which is a separate list with every yakitori variation possible. But because many things in life are strange, my favorite yakitori is one that pains me.

I could've dedicated kind words to the prime beef or quail egg, but it's the chicken wasabi that stole my heart, even if it put my self-proclaimed tolerance for spice to shame. The most innocent part of the dish is the chicken, which is simply marinated fowl cooked over charcoal. But each piece has a generous drop of wasabi

EAT THIS NOW

» KRISTINE HOANG

cream on it, and its pungency strikes the tongue before you can process what's happening. After two seconds, the sensation disappears. And then I want more. Upon each bite, the strike of spice is even more aggressive.

Once, my second bite coincided with the waiter asking me if I liked my meal, during which the strike had jumped from my tongue to my nose and cheeks. But I forced a smile; said, "Mhm"; and waited a couple of minutes before I could keep eating. And that's why the gods made beer.

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DRINK OF THE WEEK

» GUSTAVO ARELLANO

Mesa III at Cismontane Brewing Co. Tasting Room

My aversion to beer is well-known to the faithful lushes who read this column. But I couldn't pass up a chance to hang out with the Orange County chapter of MENSA at Cismontane Brewing Co.'s tasting room in Santa Ana earlier this month, when they asked me to blabber for an hour. The kind nerds tried to ply me with beer after beer after beer—nothing worked until the Mesa III.

THE DRINK

It's more of a beer cocktail than full-on cerveza, honestly, as it's 40 percent wine to 60 percent pilsner. But it was a fabulous brew: tangy, sweet, a perfect antidote to the weekend's sweltering heat. One drink turned into two



GUSTAVO ARELLANO

turned into three turned into Uber—score! P.S.: Cismontane's tasting room is a beaut, attracting hipsters, old-school *gabachos* and smart-ass *cholos* who long ago graduated from Bud Light. It's SanTana heaven. Go there TODAY.

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BOSTON RAT

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Still In Hiding

Black Mass is strong, but Johnny Depp's not back to us yet
BY STEPHANIE ZACHAREK

James “Whitey” Bulger was more like a character from a 17th-century folktale than a late-20th-century criminal, the sort of figure who’d murder innocents on wooded roadways, and then, with a shrug, toss their bloody bones to hungry wild dogs. In 1980s and early-’90s Boston, he headed a criminal syndicate known as the Winter Hill Gang, thugs who plied their trade—selling drugs, extorting small local businesses out of millions, bumping off anybody who happened to look at them sideways—on the streets of Southie, using a dive bar called the Triple O’s as HQ. Bulger was as mean as they came, a snickering little rat in a windbreaker and cowboy boots, and though everybody knew he was up to no good, nothing ever stuck to him. Even the FBI was hoodwinked: He served as an informant, though the information he forked over turned out to be useless. If you were living in his city at the time, whenever his name would pop up in the news, you’d more likely than not feel a shiver of revulsion mingled with a twisted curiosity. Who was this heartless creep, and how could he get away with so much? The fact that he was the brother of straight-arrow Massachusetts Senate President William “Billy” Bulger made him even more fascinating. The two were like streetwise, funhouse-mirror Kennedys, one of whom had made good, the other distorted by pure evil.

Whitey Bulger disappeared in late 1994; he was finally captured in Santa Monica in 2011 and is now serving two consecutive life terms, plus five years, at United States Penitentiary, Coleman in Florida. But he

rides again, onscreen at least, in Scott Cooper’s ambitious and engaging *Black Mass*, in which he’s played by Johnny Depp in a fake bald pate so wide and solid you could bounce a basketball off it. The elaborate makeup job is a problem: Depp might have been better off just channeling Whitey from deep within—it’s almost as if the radiation beams he’s trying to send out can’t penetrate all that latex.

Even so, *Black Mass* is a tightly wound piece of work, and Cooper (*Crazy Heart*, *Out of the Furnace*) keeps its many small parts moving with ease. He’s skillful at merging telling, minute details with bigger, looping schemes. We see Whitey sitting down to play cards, circa the mid-’70s, with his senior-citizen mom (who’s shocked when he won’t take the opportunity to cheat) and working his treacherous wiles on one of his childhood pals, now grown up to be FBI agent John Connolly (Joel Edgerton, who plays his character as likable, believable and just slightly pitiable).

Connolly thought he could use Bulger to break up a Boston Mafia syndicate, only to step all too easily into Bulger’s pit of corruption himself. Connolly, too, is serving a prison sentence—40 years for a second-degree murder conviction.

Bulger’s is a horrible and brutal story, and *Black Mass* never shrinks from it. After he puts a bullet in the head of a crony who defies him and later tries to apologize, Bulger and his all-too-loyal henchmen bury the body under a bridge on the Neponset River, as if it were just the sort of thing you’d do on a sunny weekday—or any time, really. Most of the violence occurs off-camera, but you

wouldn’t call the film tasteful: The sound of a young prostitute (Juno Temple) gasping for breath as Bulger squeezes the life out of her is almost more harrowing than anything Cooper might have chosen to show. And Cooper’s sprawling cast—including Benedict Cumberbatch as the stalwart but unfortunate Billy Bulger, whose political career was destroyed after it was revealed he’d been in touch with the disappeared Whitey—is almost uniformly terrific. The now-playing-everywhere Dakota Johnson appears in a small role as the mother of Whitey’s young son: There’s a sweet but flinty pensiveness about her, particularly when she lashes out after her sometime partner lectures her about her manner of dealing with a tragedy that has shaken them both. (It’s telling that of all the players in this vicious, sorry tale, only a woman has the nuts to stand up to this snake.) If you’re an expert on Boston accents, you might find a few shaky bits here and there, but the actors strike the right mood and tone, which is what counts.

The only performer I couldn’t wholly buy is Depp. With that prosthetic balding scalp and strange glued-on eyebrows, he looks less like the real Whitey Bulger than like a bulb-headed alien from an old *Twilight Zone*. I tried hard to look beyond the makeup, but the more I watched the performance, the more mechanical it seemed: Depp as Bulger is meticulous and deliberate, scowling at his enemies (basically, everyone) through smoke-tinted aviators or allowing some chilling pronouncement to leak from the side of his mouth.

But I kept thinking of another actor

who had played similar roles or types—and who had perhaps done it better. Unintentionally, perhaps, Depp appears to be channeling Ray Liotta, and his tics and mannerisms feel more derivative than original and complex.

Since the premiere of *Black Mass* in Venice, numerous critics have been murmuring about how terrific they think Depp is, which means it won’t be long before people start using the O-word. Actually, this is the sort of performance that could easily win an Academy Award—which isn’t the same as calling it good. For years, Depp was one of our most sensitive, original actors; more recently, buried under matted pirate hair and all those layers of Tim Burton makeup, we seem to have lost him. *Black Mass* will probably be hailed as a comeback, and that’s not a bad thing—it might help boost Depp out of a stagnant period. But it’s still disheartening to see such a marvelous actor running the numbers in his head instead of slipping right into a character’s skin. Whitey Bulger pulled off an almost magical disappearing act, and then managed to stay hidden for years. Maybe he’s such a sneaky, mean little creep that not even Johnny Depp can find him. That’s the mark of a really bad guy.

BLACK MASS

was directed by Scott Cooper; written by Mark Mallouk and Jez Butterworth, based on the book *Whitey* by Dick Lehr and Gerard O’Neill; and stars Johnny Depp, Joel Edgerton, Benedict Cumberbatch, Rory Cochrane, Jesse Plemons, W. Earl Brown, David Harbour, Dakota Johnson, Julianne Nicholson, Juno Temple and Kevin Bacon.

OPENING

BLACK MASS See “Still In Hiding,” page 26.
EAST SIDE SUSHI The middle of the night is the start of the workday for single mother Juana Martinez (Diana Elizabeth Torres), who helps her father, Apa (Rodrigo Duarte Clark), with his roadside fruit cart in East Oakland, California. Writer/director Anthony Lucero details the exhaustion and tedium in *East Side Sushi*, following Apa and Juana as they bring her sleeping daughter Lydia (Kaya Jade Aguirre) along for early-morning food prep before dropping her at elementary school. In addition to the cart, they work shifts at second jobs. Lucero presents this typical day with a matter-of-factness that shows Juana’s frustration at the long hours in jobs that don’t tap her intelligence or creativity, but he also demonstrates her pride in her work. It’s only when Juana joins the kitchen staff at a Japanese restaurant that she begins to see new possibilities. *East Side Sushi* captures the grind and pleasure of the food industry as Juana shifts from numbing routine to a challenging cuisine. She emulates calm, assured sushi chef Aki (Yutaka Takeuchi), who encourages her to experience new tastes at employee family meals. Her Mexican father may wish that she’d work at a taqueria, but now Juana dreams only of sushi. This lovely debut film contains all the ingredients of a culture-clash drama, which Lucero handles with a light touch. Juana may flout tradition by wanting to move from the back of the house to the front sushi counter, but she respects the discipline and artistry of her chosen fare. **(Not Rated)** Serena Donadoni. *AMC Orange 30, Orange.*

ONGOING

A WALK IN THE WOODS In his hugely popular 1998 book *A Walk in the Woods*, Bill Bryson chronicled his attempt to hike the full length of the Appalachian Trail accompanied by an overweight, recovering-alcoholic pal whom he calls Stephen Katz. The two don’t make it all the way; they barely make it part of the way. But then, it’s the journey, not the destination, that matters, and Bryson’s half-jaunty, half-jaundiced observations about communing with nature—and, by extension, oneself—make the book. Now, after 10 years of development, *A Walk in the Woods* finally strides out like an awakened bear, blinking in the sunlight: Directed by Ken Kwapis, it has charming, lively moments, but also many that just feel tired and listless, as if the filmmakers were working off a checklist of all the things two well-past-middle-age travelers would say and do while trekking through the wilderness. The past-middle-age part is key: Bryson was in his mid forties when he set off on his mini adventure. Redford himself is an astonishing-looking 79; his co-star Nick Nolte—playing the wheezing ne’er-do-well Katz, an old friend of Bryson’s from his hometown of Des Moines—is 74. Yet age is barely an issue in *A Walk in the Woods*, except as an excuse for a cavalcade of jokes about all the things older men can’t do that younger men take for granted. Redford’s intent might be to portray this escapade as a journey of enlightenment, not a laundry list of aches and pains, but the subtext

is that men can do anything, even when ancient. **(R)** Stephanie Zacharek. *Countywide.*
COMING HOME The whole point of melodrama—its allure and its danger, especially for those whose job is not just to watch movies, but to scrutinize them—is to make us surrender. Zhang Yimou’s *Coming Home* is pure melodrama, with all the unfiltered feeling that promises. The story opens in the early-to-mid-1970s, near the tail end of the Cultural Revolution. Political prisoner Lu (Chen Daoming) escapes and tries to make his way home to his wife, Feng (the marvelous Gong Li), and teenage daughter Dan Dan (Zhang Huiwen), who was a toddler when he was taken away. The authorities have told both Feng and Dan Dan about the escape, urging them to report back if Lu tries to contact them. Feng is loyal; Dan Dan, an aspiring ballerina hoping to curry favor with state officials, betrays her father to the authorities. As he’s being taken away, Feng falls and suffers a head injury. Three years

later, at the end of Mao’s decade-long purge, Lu is released—only to discover that Feng no longer recognizes him. *Coming Home* comes together with soft, stippled brushstrokes. The movie’s delicate surprises take shape in the ways Lu reconnects with his wife, and in how he makes peace with Dan Dan, whose actions have driven her and her mother apart. Cinematographer Zhao Xiaoding extends that gossamer touch to the look of the film. Gong and Chen give performances that feel lived in, like clothes whose very threads have become attuned to the shape and movement of the wearer. I’m unembarrassed about giving in to *Coming Home*. Why else go to the movies? **(PG-13)** Stephanie Zacharek. *Countywide.*

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Pirate King Sing-Along

Shakespeare Orange County packs in the crowds with *The Pirates of Penzance*

BY JOEL BEERS

There isn't much rum and no lash in Shakespeare Orange County's *The Pirates of Penzance*. But there's plenty of sodomy, if the host of swishy, preening pirates cavorting across the stage is any indication. But it's all in good fun in this energetic, if occasionally problematic, staging by Peter Uribe, the first musical in the twentysomething-year history of Shakespeare Orange County (SOC).

It's also the silliest production in its tenure. Last year, the troupe was taken over by John Walcutt, and in his second season, he has transformed what was long a producer of high-brow Shakespeare into a much more diversified outfit. SOC has aggressively reached out to the community, staging a Polynesian-themed *A Midsummer Night's Dream* last year and a cross-cultural *Romeo and Juliet* this year, as well as balancing its Shakespearean repertoire with productions such as George M. Cohan's American masterwork *The Tavern* and this 1879 Gilbert & Sullivan comic opera.

The results? As Walcutt told the audience before the show one recent night, from 2004 to 2013, SOC averaged 2,800 guests each summer. Last year, 5,000 people attended. This year, 5,000 people alone saw *Romeo and Juliet*, and he estimates that 8,500 will have plopped their derrieres into the Festival Amphitheatre by summer's end.

Some part of that success is thanks to enormous casts, including many teenagers and younger performers. *Romeo and Juliet* must have had 40 people in it, and *Pirates* offers 25. But while there is a gaggle of young, exuberant actors onstage, some of whom are quite steady and others not yet ready for prime time, all of SOC's shows, as they were when under the helm of Tom Bradac, are anchored by solid actors in the main roles.

This time around, it's Nikolai Fernandez as Frederic, the love-struck former pirate trying to assimilate into more reputable society, and Alex Bordero as the quick-witted and hapless Pirate King who's trying to lure him back. Along with some key supporting characters, they're usually enough to carry the show, although some of the bigger numbers, particularly when the chorus of daughters are the focus, unravel into a fustercluck.

Although SOC had added chairs onto the stage, creating a more intimate space, it's still difficult to hear many of the performers, primarily because it is a 19th-century light opera, and anyone who has seen a more traditional mounting of this show knows how even trained profes-



AMELIA BARRON

sionals can wrestle with the songs in the upper vocal register. And even though Uribe has apparently taken a note from the free-wheeling Joseph Papp production in the late 1970s that re-invigorated interest in *Pirates* (and resulted in the 1983 film version), by directing his cast to communicate rather than opera-ate, some are simply outmatched by the material.

The most recognizable number in his show, "I Am the Very Model of a Modern Major-General" (think Tom Lehrer's "The Elements"), isn't a tough one to hit tonally, but the intense tempo and rapid-fire delivery make it a bitch to tackle. When done well, it's a virtuosic performance. Unfortunately, while Louis B. Jack gives it his best shot, he often seemed a few syllables behind the recorded soundtrack.

If you know the musical, it's a minor blip. And considering how often this show is produced, from high schools to national tours, it's difficult to not have some familiarity with it. Again, Uribe seems heavily indebted to the Papp production, which was a far looser, broader take, with its swashbuckling pirates, cheeky humor and frequent audience interaction. Uribe ups that ante, making his pirates equal-opportunity lechers (as much as they caress and cling to one another, the moment women

make an appearance, their libidos are redirected) and giving his cast free rein to ad-lib and ham it up.

That wouldn't work in most shows. But this is such a ridiculous affair to begin with (the plot is flimsy, the conflict absurd, the climax as shoehorned as you can imagine) that it feels fine. Uribe is aware of how this complicated musical show is also so dumb. For evidence, consider his ending. Though the show premiered in New York in 1879, Gilbert & Sullivan were artists when Queen Victoria ruled the largest empire the Earth had ever seen. So it's wholly British, usually ending with the queen appearing in classic deus ex machina fashion and everyone bowing in homage. This time around, her royal highness' portrait descends along the back wall to Britain's national anthem, "God Save the Queen." Well, a few bars play before cutting into a far punkier song with the same name, a kind of not-so-subtle gesture on Uribe's part to turn that 19th-century wink to God and queen into more of a black eye.

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TRENDZILLA

» AIMEE MURILLO

Diorama-Rama

Jennie Cotterill is many things: muralist, painter, illustrator, designer, baker, musician, sculptor, teacher, curator, etc. But what best displays her personality are her dioramas. While the art world usually dismisses the genre as busywork, Cotterill assembles tiny worlds from scratch, alive with intricate detail and excellent craftsmanship that bring the viewer into her imagination.

A penchant for storytelling guides each miniature installation. "I just feel disappointed if there's no narrative to go with it," she says. "Otherwise, it's just decoration, and I don't know where to go with it."

Among the few hanging on her Huntington Beach apartment walls are a gingerbread house in the shape of a cuckoo clock; a painting of a two-headed woman with a tiny diorama of the moon in her chest (it lights up!); and a reclaimed jewelry cabinet with a figurine of a deer inside and images of the moon and a solar eclipse on the doors.

There's also a gorgeous scene with a starry background and a beautiful, wooden frame; tiny plastic leaves and thin, actual branches are fitted to hang two minifigures of a woman and a lion. "I used Sculpey clay and wood, and Magic Sculpt as a glue to hold them together," Cotterill explains.

This particular work was meant for a Tarot-themed art show (her card was Strength), and fits in with her overall interest in the cosmos. Much of her work also includes religious iconography and scientific theories of the universe, as well as lots of glitter. Check out Jennie Cotterill's amazing artwork at www.jenniecotterill.com.

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- 9/22 Karaoke (Every Tues)
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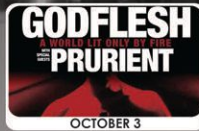
SEPTEMBER 25



SEPTEMBER 26



OCTOBER 1



OCTOBER 3



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STERILE IN A GOOD WAY

COURTESY OF RAFA BARRAGAN

Cleanliness Is Next To ...

Rafa Barragan of Illuminati Tattoo Lounge

Is it too early to be playing *Nightmare Before Christmas* on television screens and speakers while the weather melts your cell walls? Is it too weak-geek to play the Tim Burton masterpiece at a classic tattoo shop? Maybe, but once you enter Orange's Illuminati Tattoo Lounge and meet head honcho Rafa Barragan, you realize it's part of his eclectic, even joyous, style.

"I got into tattooing for the fun of it," Barragan says, "so I like to do everything from traditional to watercolor to black-and-gray realism."

Creating the best ink possible isn't Barragan's only focus. The Santiago High School grad is also a strong advocate for sterilization and general cleanliness in shops, particularly since he got his start tattooing out of his home. "There are a lot more kitchen magicians now than there used to be," the 31-year-old Barragan says. "Most of them aren't clean and don't know what they're getting into. They don't know how to sterilize the area that they're tattooing out of, or even things like bagging machines and breaking down your station each time. When I was working out of my house, I had a private studio that I just used for tattooing, but you can make anywhere sterile. You just have to know what you're doing."

It makes sense that Barragan knows a thing or two about sterilization, as he once worked in a hospital (albeit billing, but don't they say handling paper is the filthiest job imaginable?). At that time, he was only tangentially involved in the tattoo industry, designing ink work for friends while on hold with insurance companies. Whether it was elaborate

UNDER THEIR SKIN

» JOSH CHESLER

prison-style work with a ballpoint pen or just a quick sketch in his notebook, he showed creativity and artistic talent.

"I was designing tattoos at 19 or 20, but people started coming to me and saying they wanted me to do the tattoos because they didn't turn out as good as the design," Barragan says. "At first, I would go on the road and travel to my clients' houses. It's always been word-of-mouth for me; I've never really worked at a street shop and relied on walk-ins."

Barragan continued to work at the hospital for a few years after he began tattooing, but when a friend found an opening for an artist at Ratt A Tatt Tatt (now Fullerton Tattoo), the choice was clear. Eleven years later, he is widely regarded as one of Orange's finest artists, though he doesn't get to experiment much.

"I enjoy doing realistic tattoos—black-and-gray or color—and I really like bio-mechanical," Barragan says, referring to a style that hearkens back to the drawings of H.R. Giger. "There are so many different styles of biomechanical, from organo-mech to alien stuff. That's what I want to get more into."

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GABRIEL SAN ROMÁN

Ride the Airwaves

Laguna Beach's KX-FM 93.5 continues its indie radio rebellion
BY GABRIEL SAN ROMÁN

The studio at KX-FM 93.5 in Laguna Beach is abuzz on a recent Sunday evening even before the “on-air” light switches on. The host of the eponymous *Inner Journey With Greg Friedman* hurriedly checks in with phone-interview guests slated to promote the Bhakti Fest held in Joshua Tree. Five minutes before his show is scheduled to begin, his producer waves him into the studio. The New Age-flavored theme music begins sharply at 7 p.m. Friedman clears his throat, shuffles around a bit, then finds poise just as his mic goes live.

The next two hours of higher consciousness, spiritual awakening and healing talk meshes perfectly with the vibe of Laguna Beach. But if not for the bold dream of Tyler Russell, a 26-year-old radio upstart, KX-FM would have been just another static skip on the radio dial. “Laguna Beach is such an artistic, eccentric town,” says Russell, the station’s program director and founder. “We have such an eclectic mix of shows, everything from spirituality to reggae and ska music to surf culture to yoga. These are all very Laguna Beach things.”

And now so is KX-FM, a low-power, community-radio gem resting just on the outskirts of downtown Laguna Beach’s bustle. The white walls of the second-story office suite where the station makes its home are scrawled with messages from all its on-air guests.

The broadcast studio overlooks South Coast Highway. The back patio offers a breathtaking view of the Pacific Ocean’s rippling waves. Its signal strength caps at

10 square miles from a 100-watt transmitter tower, allowing its programming to reach around 110,000.

Long before building the station, Russell managed Chapman Radio while a student at the private university in Orange. During his senior year, the Tucson transplant interned at corporate radio stations such as KIIS-FM, HOT 92.3 and K-EARTH 101.

After graduating, he pursued a career in radio, eventually landing a gig at the Palm Springs station KKKU-FM 103.9, where he learned some management chops. “It was that transition where I slowly got disenchanted with what I thought radio was going to be,” Russell says in a radio-ready voice. “I couldn’t talk about myself or play listener requests.”

Feeling dejected, Russell relayed his experiences to his father in Arizona; he suggested Russell start up his own station. Though the idea seemed far-fetched, Russell called around until he found a dormant frequency owned by a Laguna Niguel church that was eager to unload it. After buying the license in 2011, Russell set up an office space. “The day we went on air, we got so many compliments,” he says of the station’s October 2012 launch.

Russell filled the programming grid with three full-time workers, including himself, and 30 volunteers. Ads calling for radio talent yielded hundreds of disaffected corporate-radio folks looking for an open mic by the beach.

Before joining the team, Friedman was a guest on Russell’s morning show. “It was instant chemistry,” Friedman says. “I love the energy because, as differs from almost

every other radio station I’ve found, everybody gets to play their passion.”

New to radio, Friedman got to hone his skills Saturdays from 11 p.m. to midnight before moving to Sunday nights. He has netted some big names in the spirituality world, including *The Four Agreements* author Don Miguel Ruiz. He also regularly features local OC musicians and artists. “There’s not a week that goes by when somebody doesn’t write or call to say, ‘You have no idea how this has affected me in a positive way.’”

Earlier on Sundays, *TNN Radio* brings a different vibe to KX-FM. Filling the slot from 2 to 4 p.m., Jimmy Alvarez spins an eclectic mix of alternative rock alongside Christina Preiss and Mike Berault. Alvarez got his start at KROQ in the late 1980s. “I was there when Nirvana put a new sound in music, which was a great time to be in radio,” he says. His new home gives him a platform to play cutting-edge local music, as well as retro jams. “You will always find something at KX 93.5 that’s engaging.”

Though it began broadcasting online in 2006, *TNN Radio* has been at KX-FM for the past two years. “I appreciate that Tyler lets me do a live show,” Alvarez says. “We’ve interviewed just about everyone in town.” The host still has friends in corporate radio and, without naming any names, says they envy the freedom he enjoys. “A lot of them do complain about the playlists, the rotation and the inability to do an instant request.”

The show also brought Alvarez to the Orange County Music Awards. “I will try to do everything that I can to put the word

out about a lot of these bands, especially from Orange County,” he says. “New bands have to have an outlet where somebody’s going to believe in them.”

The three-year KX-FM 93.5 experiment propels forward with the help of volunteers such as Friedman and Alvarez. “They both have brought a ton of visibility in their respective worlds to KX,” Russell says.

The non-commercial station fuels itself through membership programs, underwriting and on-air drives, but without flooding the airwaves with incessant pitching. But concert fundraisers are what rake in the big bucks. Last year, a resurrected Irvine Bowl hosted a Beach Boys performance that put more than \$100,000 into the station’s coffers. This month’s KX Fest at the House of Blues sees the Colourist headlining a bill of local bands who’ve come through the station’s doors.

Russell finds his rewards in creating a community station that matters to residents. There are live remote broadcasts of local art festivals, holiday events and non-profit shindigs. “I wish more people who are dissatisfied with their radio job would take the kind of risks that we did,” Russell says. “If people don’t, the Clear Channels of the radio world are going to continue to monopolize it, and everyone’s going to think that’s what radio has to sound like.”

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OCT 24 & 25 BERG GOAT THE CROWLERS CRIMES DE ANTWOORD THE NEW ORANGE COUNTY JAIL PHILIP GARCIA GONZALEZ, CRYSTAL JONES & REBECCA GONZALEZ OF THE BONES	TWIN SHADOW OCT 16	Arcelia Banks OCT 18	MARILYN MANSON OCTOBER 20, 2015
THE CROWLERS CRIMES DE ANTWOORD THE NEW ORANGE COUNTY JAIL PHILIP GARCIA GONZALEZ, CRYSTAL JONES & REBECCA GONZALEZ OF THE BONES	BLACK VEIL BRIDES OCTOBER 23 8PM	BEACH GOTH AFTER-PARTY WITH TORO Y MOI OCTOBER 24 AT 11PM	PASSION PIT THURSDAY OCTOBER 29
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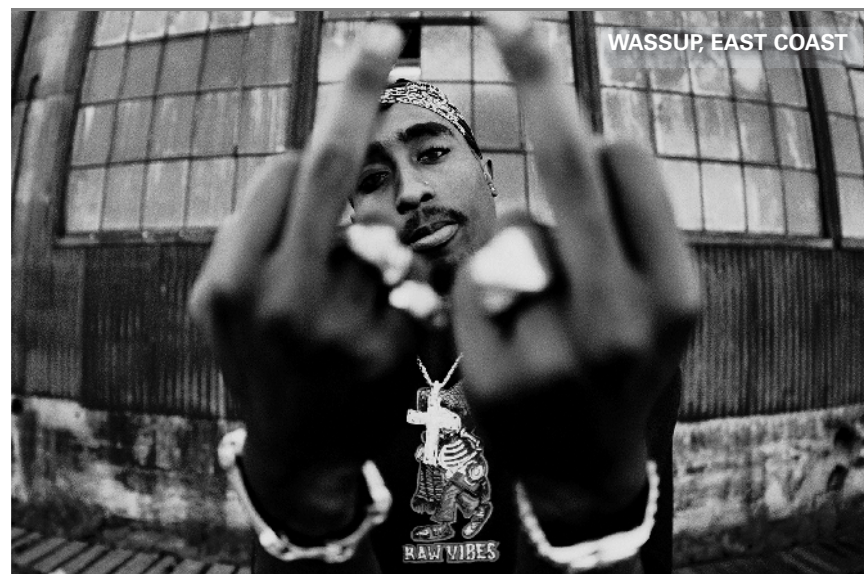
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MIKE MILLER | COURTESY DAX GALLERY

'Get the Shot'

How Mike Miller captured the early days of gangsta rap
BY AIMEE MURILLO

Mike Miller's "Love West Coast," the latest exhibition at DAX Gallery, showcases the photographer's commercial work from the 1990s to today. Miller's show, more than anything, details his love for Southern California's diverse cultures and subcultures, from hip-hop to skaters to lowriders. It offers a look at influential veterans of the West Coast rap scene, as well as shots from Miller's new photobook, *Love West Coast Girls*. With the help of his wife, collaborator and stylist, Shannon, Miller has been able to capture a gritty aesthetic in his work that has since influenced other fashion photographers.

Growing up in Santa Monica, Miller developed an interest in skateboarding. In his twenties, he moved to Paris, where he met legendary fashion photographer Peter Lindbergh. When Miller returned to the States, he was armed with a portfolio of fashion photography.

But hip-hop and rap were Miller's wheelhouse. Some of his most iconic work has been of Tupac Shakur, Eazy-E, N.W.A, Arabian Prince, Warren G, Ice Cube and Coolio, among others. "People don't believe that shot of Eazy-E with the skateboard was real," Miller says. "I'd get all kinds of responses like, 'You probably Photoshopped that in!' Eazy was so charismatic. I was skateboarding one time in front of Ruthless Records, working on a shoot with Eazy, and he pulls up and is like, 'Oh, you skate? I skate, too,' and he pulls out a skateboard that was famous at the time. It was also banned, and here was Eazy riding up on that banned skateboard."

It wasn't long before Miller's work became sought after by record companies. He was hired to shoot album covers for musicians including the Go-Go's, Stan Getz, Herb Alpert, and the pioneers of

gangsta rap. "When I was shooting rap covers, [record companies] would just throw money at me," he recalls. "There was no art direction. They'd just go, 'Mike, do it.'"

Miller's working-class background lent itself to finding harsh backgrounds. "The locations were always what I looked for to make a story," Shannon Miller says. "I didn't even know the neighborhood really well, but I just drove around. I'm just writing down streets to shoot in, and [Mike] would get there, and he would love [the area], and it was all good. But once, some *cholos* drove up and were like, 'This is our memorial mural.' And then it turned into a not-good situation."

Miller recalls another "not-good situation." "Most of my shoots were in Compton, Watts, Inglewood or South Gate or East LA and Downtown LA," he says. "There was this one cover we were shooting with Tupac. . . . It turned out we were shooting in the Blood neighborhood. People started coming out of the woodwork, and it got a little hairy, and Tupac was just like, 'We gotta go.'"

The affable Miller continues to capture hip-hop figures, including A\$AP Rocky, YG and Yo Yo. Miller's new book focuses on his cross-processing technique, which he originated while in Europe three decades ago. But, he says, he stays as "rough, rugged and raw" as when he started. "It doesn't matter where you're from or where you point me to, I'll just find locations. . . . so every time we shoot a roll of film we get the shot. That's my style: 'Get the shot.'"

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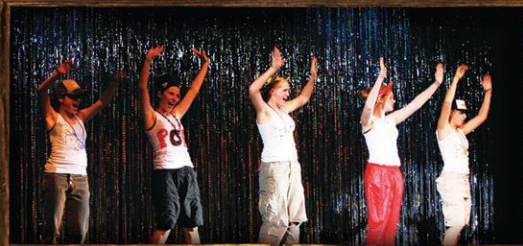
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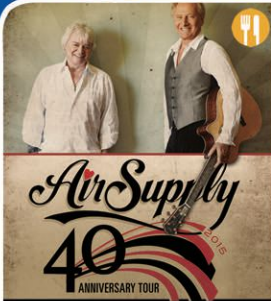
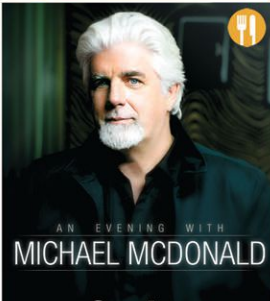
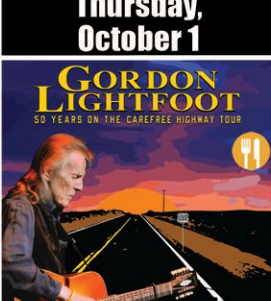
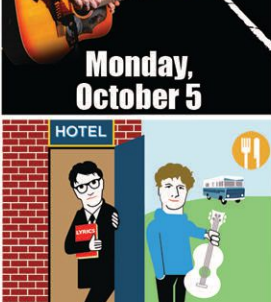


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Three years after forming, Poor Man's Change were in need of, well, a change. "Every person in a band at some point questions, 'Am I on the right track?'" says lead singer Rob "Red" Page. "'Do I have the tools to be successful?'" For the blue-collar outfit, the sound of working-class rock has never been a put-on. Most of the band members make a living by getting up at 5 a.m. to bang nails on a construction site. His thick arms and legs smattered with tattoos, the redheaded Page sits with his band mates—including new guitarist Drew Michaels—during a reprieve from the working world. Bassist Andrew "Birdshot" Ballenger's boots are dirty from a day on the job. Inside their surprisingly frosty rehearsal space at Recess Studios in Santa Ana, the band run through plans for Saturday's set at the Wayfarer in honor of their forthcoming EP, *Southwestern*.

Though still eclectic in their influences, Poor Man's Change's identity is decidedly swinging more toward country and soulful, southern rock. Their previous album, *Fire Water*, was a scattershot of alt-rock, reggae, blues and acoustic singer/songwriter stuff. "We listened to the old album and said we wanted a fresh start," Ballenger says. "We love the old songs, but we ... want to sound like we're progressing."

Signing to local label Hourglass Records provided them with the push they needed. After a chance meeting at the NAMM show in Anaheim, the band members met the Hourglass execs at their offices to see if the band would be a good fit for the budding label. Page took a guitar off the wall and strummed out a few

country-sounding tunes on the spot. "Two songs in, the label execs left the room, and I thought, 'Hell, they're probably calling the cops,'" Page jokes. "But they cruised back and said they'd like to move forward."

Every song plucked from the pile for *Southwestern* seems to be swinging for the fences of modern country stardom. "CL Smooth" is a rockin' ode to Coors Light, the band's drink of choice, with an ice-cold, kickass bass line; "New Revolution" is a classic Springsteen, anti-establishment protest song with an extra slice of apple pie, a Ford truck and fireworks thrown in for good measure—or, as Ballenger puts it, "very American, very dick and balls."

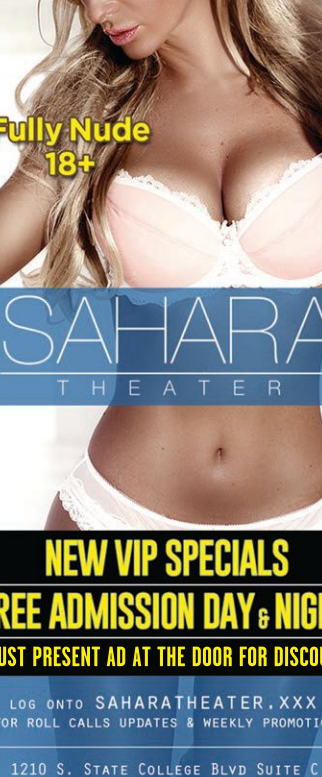
You won't find much salty language on the new material, though. They've made it a point to cut out cursing from their lyrics (and sometimes have to get creative with their old material) so they can say their parents could actually listen to their music all the way through. "Even my girlfriend's grandpa comes to all our shows," drummer Cory Anderson says. "He's got our beer koozie, shirt and hat!"

Though they might've had their doubts about making a more definitive transition into country, Page says, he continues to see signs their efforts are paying off.

"It's the little things, man: [seeing our] stickers on the back of cars, people coming up to us, saying, 'Thank you, this song really brought me through this time,'" Page says.

NJACKSON@OCWEEKLY.COM

Hey, Orange County/Long Beach musicians & bands! Mail your music, contact info, high-res photos & impending show dates for possible review to: Locals Only, *OC Weekly*, 2975 Red Hill Ave., Ste. 150, Costa Mesa, CA 92626. Or email your link to: localsonly@ocweekly.com.



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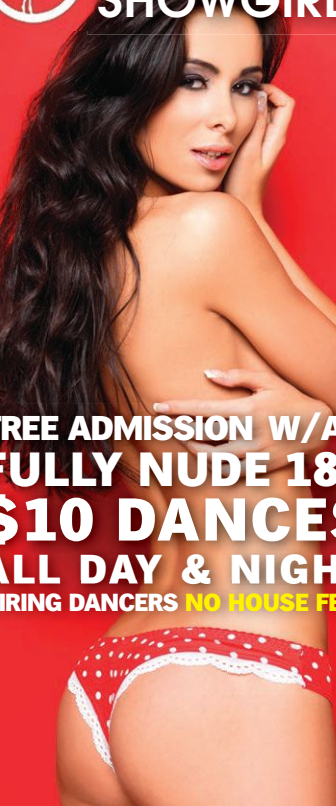
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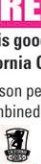


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THIS WEEK

FRIDAY, SEPT. 18

BIG BAD VOODOO DADDY: 9 p.m., \$35. Lido Live, 3459 Via Lido, Newport Beach, (949) 723-0250; lidolive.com.

CHRIS BROWN: 7 p.m., \$39.50-\$125. Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2400; hondacenter.com.

DZEKO AND TORRES: 9 p.m., \$15-\$20. Sutra, 1870 Harbor Blvd., Ste. 200, Costa Mesa, (949) 722-7103; sutraoc.com.

EDDIE MONEY: 8 p.m. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

45 GRAVE: 8 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; slidebarfullerton.com.

JIMMY BUFFETT TRIBUTE: 7 p.m., \$15-\$180. Don the Beachcomber, 16278 Pacific Coast Hwy., Huntington Beach, (562) 592-1321; donthebeachcomber.com.

LYNYRD SKYNYRD: 7:30 p.m., \$57-\$137. Pomona Fairplex, 1101 W. McKinley Ave., Pomona, (909) 865-4070; fairplex.com/fp.

THE WHITE BUFFALO: 9 p.m., \$20. Saint Rocke, 142 Pacific Coast Hwy., Hermosa Beach, (310) 372-0035; saintrocke.com.

SATURDAY, SEPT. 19

ATREYU: 8 p.m., \$26.50. The Glass House, 200 W. Second St., Pomona, (909) 865-3802; theglasshouse.us.

BENYAMIN: 8:30 p.m., \$45-\$110. Segerstrom Hall, 600 Town Center Dr., Costa Mesa, (714) 556-2787; www.scfta.org.

DIRTY DOZEN BRASS BAND: 9 p.m., \$25-\$28. Saint Rocke, 142 Pacific Coast Hwy., Hermosa Beach, (310) 372-0035; saintrocke.com.

THE EDWARDS TWINS: 8 p.m., \$24-\$30. Lido Live, 3459 Via Lido, Newport Beach, (949) 723-0250; lidolive.com.

FOO FIGHTERS: 7 p.m., \$31-\$71. Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2400; hondacenter.com.

HEMMING: 7 p.m., free. Fingerprints, 420 E. Fourth St., Long Beach, (562) 433-4996; fingerprintsmusic.com.

JUSTIN HAYWARD: 8 p.m., \$50. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

MARC FORD: 8 p.m., \$10-\$20. Don the Beachcomber, 16278 Pacific Coast Hwy., Huntington Beach, (562) 592-1321; donthebeachcomber.com.

SALTWATER COUNTRY NIGHT: 7 p.m., free before 9 p.m.; \$5 after. Shark Club, 841 Baker St., Costa Mesa, (714) 751-6428; sharkclub.com.

SEDIQ SHUBAB: 8:30 p.m., \$50-\$65. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2750; citynationalgroveofanaheim.com.

SUNDOWN MUSIC FESTIVAL: 10:30 a.m., \$55-\$95. Huntington State Beach, Beach Boulevard and Pacific Coast Highway, Huntington Beach.

THIRD ANNUAL FOLK REVIVAL FESTIVAL: 11 a.m., \$20-\$30. Rainbow Lagoon, 400-403 Shoreline Village Dr., Long Beach, (562) 570-6555.

TIM MCGRAW: 7 p.m., \$26.75-\$67.75. Irvine Meadows Amphitheatre, 8800 Irvine Center Dr., Irvine, (949) 855-8095.

TRAIN: 7:30 p.m., \$57-\$137. Pomona Fairplex, 1101 W. McKinley Ave., Pomona, (909) 865-4070; fairplex.com/fp.

THE UNTOUCHABLES: 9 p.m., \$15. Lido Live, 3459 Via Lido, Newport Beach, (949) 723-0250; lidolive.com.

WE ARE TREO: 9 p.m., \$15-\$20. Sutra, 1870 Harbor Blvd., Ste. 200, Costa Mesa, (949) 722-7103; sutraoc.com.

THE WHO TURNS 50!: 7:30 p.m., \$42.50-\$149.50. Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2400; hondacenter.com.

SUNDAY, SEPT. 20

ABC: 7 p.m., \$30. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

BOWLING FOR SOUP: 8 p.m., \$20-\$40. House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-2583; hob.com/anaheim.

BREA DOWNTOWN JAZZ FESTIVAL: 1 p.m., \$0-\$25. Downtown Brea, Birch Street and Brea Boulevard, Brea.

MEIKO: 7 p.m., \$15-\$17. Saint Rocke, 142 Pacific Coast Hwy., Hermosa Beach, (310) 372-0035; saintrocke.com.

MEW: 4 p.m., free. Fingerprints, 420 E. Fourth St., Long Beach, (562) 433-4996; fingerprintsmusic.com.

NEIL SEDAKA: 3 p.m., \$55-\$85. Cerritos Center for the Performing Arts, 12700 Center Court Dr., Cerritos, (562) 467-8818; cerritoscenter.com.

PANTEON ROCOCO: 10 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

PAQUITA LA DEL BARRIO: 7:30 p.m., \$42-\$87. Pomona Fairplex, 1101 W. McKinley Ave., Pomona, (909) 865-4070; fairplex.com/fp.

THE TILLERS: noon, \$8-\$10. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; alexsbar.com.

ZAPP: 4 p.m., \$25-\$85. The Yost Theater, 307 N. Spurgeon St., Santa Ana, (888) 862-9573; yosttheater.com.

MONDAY, SEPT. 21

A MORBID CURIOSITY: 7 p.m., \$7. Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286; facebook.com/worldfamousdh.

CHRIS CORNELL: 8 p.m., \$45.50-\$79. Warner Grand Theatre, 478 W. Sixth St., San Pedro, (310) 548-7672; warnergrand.org.

DMT: 6 p.m., \$7. Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286; facebook.com/worldfamousdh.

FETTY WAP: 11 p.m., \$35. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

FIREBIRD BALALAIKA QUINTET: 7:30 p.m., \$10-\$50. Fullerton First United Methodist Church, 114 N. Pomona Ave., Fullerton, (714) 871-4115; ffumc.net.

MICK JENKINS: 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

TUESDAY, SEPT. 22

BATTLE FOR TASTE OF CHAOS NIGHT 4: 8 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; slidebarfullerton.com.

GLASS ANIMALS: 8 p.m., \$35. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

KIROLOV: 9 p.m., \$5. The Prospector, 2400 E. Seventh St., Long Beach, (562) 438-3839; prospectorlongbeach.com.

THE MUNCHIES: 7 p.m., \$5. 7 p.m., \$5. Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286; facebook.com/worldfamousdh.

SIANVAR: 7 p.m., \$12-\$14. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; allages.com.

WEDNESDAY, SEPT. 23

GABE KUBANDA: 7 p.m., \$10. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; allages.com.

JON FOREMAN: 7:30 p.m., \$20-\$45. The Glass House, 200 W. Second St., Pomona, (909) 865-3802; theglasshouse.us.

SILVERSUN PICKUPS: 7 p.m., free. Fingerprints, 420 E. Fourth St., Long Beach, (562) 433-4996; fingerprintsmusic.com.

THURSDAY, SEPT. 24

THE BEACH BOYS: 7:30 p.m., \$42-\$87. Pomona Fairplex, 1101 W. McKinley Ave., Pomona, (909) 865-4070; fairplex.com/fp.

BODY LANGUAGE: 8 p.m., \$15. Casa Costa Mesa, 820 W. 19th St., Costa Mesa, (949) 877-4011; casacostamesa.com.

FUTURE ISLANDS: 9 p.m., \$22-\$25. Fox Theater Pomona, 301 S. Garey Ave., Pomona, (877) 283-6976; foxpomona.com.

THE LILLIONAIRE: 9:30 p.m., \$15. The Yost Theater, 307 N. Spurgeon St., Santa Ana, (888) 862-9573; yosttheater.com.

MORGAN PAGE: 9 p.m., \$20-\$30. Sutra, 1870 Harbor Blvd., Ste. 200, Costa Mesa, (949) 722-7103; sutraoc.com.

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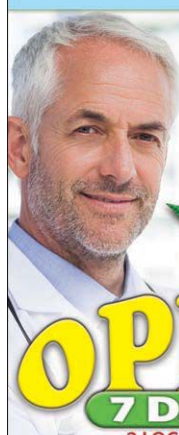
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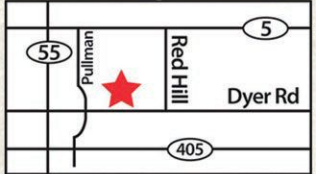
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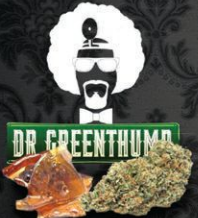
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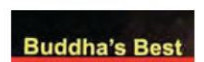
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